

# Balcones Community Orchestra

Dr. Robert Radmer, Conductor

## *Concert Program*

Il Matrimonio per Raggiro Overture (1778-9)

Domenico Cimarosa  
(1749 - 1801)

Symphony No. 83 in G Minor (1785)

Joseph Haydn  
(1732 - 1809)

Allegro spiritoso

Andante

Menuet (Allegretto)

Finale (Vivace)

Sinfonia Concertante for Violin and Viola (1779)

W.A. Mozart  
(1756 - 1791)

Allegro maestoso

Andante

Presto

Olga Kossovich, Violin

Gerald Gaul, Viola

Jan 26, 2025 4:00 p.m.

Episcopal Church of the Resurrection

2200 Justin Lane

Austin, TX 78757



## *Our Soloists*

*Olga Kossovich, Violin*

*Gerald Gaul, Viola*



Dr. Gerald Gaul started his adult life as a doctor. While continuing an active career as an Ophthalmologist, he studied early violin performance and researched the development of the violin bow in the years between 1750 and 1850. This research led to his first book, *The Missing Strad: The Story of the World's Greatest Violin Forgery*. According to Kirkus reviews, the book is "An entertaining ramble through a golden age of violin-playing and violin-faking." Dr. Gaul presently serves as Vice Chairman at the National Music Museum in Vermillion, South Dakota.

He lives in Atlanta, Georgia, and in addition to writing, he plays viola in the Georgia Philharmonic Orchestra and the World Doctor's Orchestra. He is the executive director of Buffalo Commons Music, a chamber music performance collective that he founded, along with Dr. Robert Radmer, over thirty years ago. His next book is *Paganini's Cannon: the Story of the World's Most Dangerous Instrument*.

Dr. Olga Kossovich was trained as a concert violinist starting at age four and entered the Central Music School at the Moscow State Conservatory at age seven. While studying at this school, she performed in concerts across Russia and abroad and participated in several competitions, including the Union des Femmes Artistes Musiciennes Concours de Musique, Paris, France, in 2005 and 2006. She is the winner of the third prize in the Demidov International Youth Violin Competition in Yekaterinburg, Russia (2009) and the XVII Togliatti International Competition for Musicians (2012). In 2013, she graduated from the Central Music School and entered the Moscow Conservatory. During her time at the Conservatory, she participated in the III Savely Orlov International Music Competition Festival (Samara, Russia, 2015, II prize) and the First Rudolf Gummert International Young Performers Competition (Kazan, Russia, 2017, II prize). In 2024, she graduated from Northwestern University's Bienen School of Music with a Doctor of Musical Arts in violin performance. She is the Musical Director of Buffalo Commons Music. In 2023, she became the first violinist since Niccolò Paganini to perform with the Paganini Tourte violin bow, the world's most dangerous musical instrument.

# Program Notes

## by Robert Radmer

**Domenico Cimarosa** was the leading figure in Italian comic opera in the final decades of the 18th and the early 19th centuries. His reputation all across Europe was “unparalleled” before Rossini. The Overture to *Il Matrimonio per Raggiro* (The Swindled Marriage) opens with a stately, fanfare-like announcement that the opera is beginning and that everyone should find their seats. A series of rapid-fire tunes follow, setting the emotional tone for the light-hearted musical comedy to come.

**Franz Josef Haydn** had been in the employ of the Prince of Esterhazy for almost 20 years when he was granted the ability to work as a freelance composer in 1779. He began accepting commissions, and in 1785 he received a request from Paris for six new symphonies. Written as part of this commission, the Symphony No. 83 in G Minor opens with a furious declamation built on a rising motive. Haydn immediately brings in a second motive, a rapid, repeated long-short figure that reappears in a variety of guises and which inspired the nickname for the piece, “The Hen.” The slow movement Andante revolves around a bit of Haydnesque humor - a repeated note figure that usually serves as an accompaniment is presented as the opening of a long melody, and it is used in both capacities in marvelously confusing ways. The triple-time Minuet is likewise filled with humor, this time involving rhythmic displacements and punctuation surprises, while the child-like melody of the Finale provides a sense of forward motion toward a satisfying conclusion to the whole work.

The genre of **sinfonia concertante** arose in Paris in the 1770s. It combined the newly fashionable symphonic style with the older format of the concerto grosso, in which a small group of soloists was contrasted with larger ensemble. Here **Mozart** crafts a real double concerto, with the solo instruments primarily in dialogue, coming together only at major structural points. The first movement opens with an expansive orchestral exposition which evaporates as the solo voices appear out of the mist. An engaging series of tunes is heard as convivial conversation, with the orchestra offering an occasional opinion, all climaxing in a marvelous double cadenza.

The Andante is one of the great moments of Mozartean melancholy, opening with a plaintive tune in the violins that is expanded by the soloists. Sunnier tunes appear, but the darkness returns after another exquisite double cadenza. The third movement is joyous and effervescent, with the soloists chasing each other through enchanting melodies like butterflies through a springtime meadow.

# Balcones Community Orchestra Players



## **Violin I**

Mary Brown,  
*Concertmaster*  
Walter Romanko  
Melissa Ruof  
Elizabeth Jackson  
Dixie Addington  
Mallory Matsumoto

## **Violin II**

Andrea Gore  
Nancy Hoagland  
Susan Versluys  
Kay Mueller  
Lynn Lo

## **Viola**

Dixie Addington  
Jen Moon  
Deb Weltzer

## **Cello**

Karen Foster Cason  
John Cox  
Devin Cornacchio  
Mary Beth Widhalm  
Howard Clayton  
Steve Duprez

## **Bass**

Ann Smith  
James Lemuel

## **Flute**

Kyndra Cullen

## **Oboe**

Herson de la Garza  
Steve Peckham

## **Bassoon**

Lori Willoughby  
Chuck Hazlewood

## **Horn**

Joanne Delk  
Emily Quinn



# *Dr. Robert Radmer*

Music Director/Conductor



Robert Alan Radmer is the founder and Music Director of the Balcones Community Orchestra, now in its 26th season. He has worked with youth orchestras and adult ensembles in six states. For twelve years he served as Music Director and Conductor for the Central Texas Medical Orchestra, and he has been a faculty member of the Austin Chamber Music Center since 2010.

Radmer has appeared as a violist with chamber ensembles and orchestras in over two thousand performances since 1981 in 21 states and ten countries, and he was awarded the Doctorate in Viola Performance from the University of Southern Mississippi in 1993. For ten years he served on the faculty of St. Edward's University teaching strings and conducting the orchestra, and has been a member of the music faculties of Texas State University, the College of St. Scholastica, Eastern New Mexico University, and Southwest Texas State University. Radmer was honored by being named Teacher of the Year in 1996 by the New Mexico Chapter of the American String Teachers Association.

Radmer teaches violin, viola and guitar in his private studio, and in his spare time he is a composer of concert music and is also an active member of the popular music scene in Austin. He performs and records as a guitarist, singer, songwriter and improvising violist with Jack Jensen in their band, Reel Sheboygan, and in 2022 he accompanied the Eagles with 37 of Austin's finest in concert at the Moody Center.

“

The BCO thanks the Episcopal Church of the Resurrection and staff for the opportunity to perform in their lovely facility

Promotion: Libby Bryer  
Recording: Mike Koetting  
Performance Capture Austin

”



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Dr. Gerald Gaul

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Laurie Peckins  
Karen Foster Cason  
Michael Corley  
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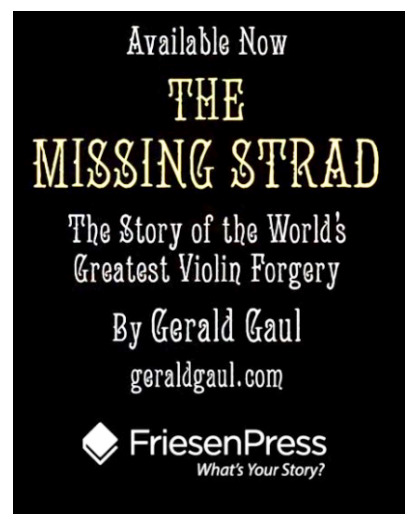
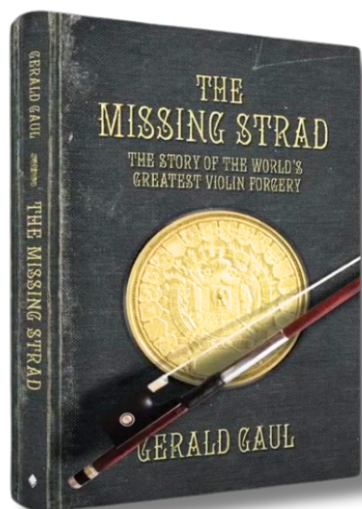


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## Notes on Mozart by Dr. Gerald Gaul

There is a portrait of seven-year-old Mozart playing his earliest composition, a violin sonata. Mozart is at the harpsichord and his father is playing the violin with an Italian “Tartini” style bow. This style of bow, now obsolete, was the state of the art for violin bows from about 1740 to 1780. In the year before the 1779 composition of the Sinfonia Concertante, the concertmaster of Mozart’s Paris Orchestra delighted the composer by using a Tartini bow for the wildly successful Paris performances of Mozart’s Symphony No.31. After 1779, Mozart devoted himself to the piano as a solo instrument. For Mozart, the Tartini bow was the correct bow for his most important violin music.

By the time Mozart’s violin music was routinely performed, the Tartini bow had been completely supplanted by the radically different modern “Tourte” violin bow. Authentic Italian Tartini violin bows became among the rarest of all early music instruments. So much so, that there has never been a performance or recording of Mozart’s violin music with the style of bow that Mozart presumably expected the solo violinist to use. The Balcones Community Orchestra is proud to be presenting the Sinfonia Concertante in its first performance anywhere in the world with the soloist using an authentic Italian Tartini violin bow, in the capable hands of Dr. Olga Kossovich.





**Sept 22 - 4:00 pm**  
**Robert Radmer, Viola**  
 Episcopal Church of the Resurrection  
 2200 Justin Ln 78757



**Oct 20 - 4:00 pm**  
**Kyunghoon Kim, Piano**  
 St. Matthew's Episcopal Church  
 8134 Mesa 78759



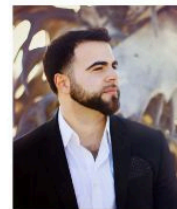
**Nov 17 - 4:00 pm**  
**Eric Bittner, Trumpet**  
 Episcopal Church of the Resurrection  
 2200 Justin Ln 78757



**Jan 26 - 4:00 pm**  
**Olga Kossovich, Violin**  
**Gerald Gaul, Viola**  
 Episcopal Church of the Resurrection  
 2200 Justin Ln 78757



**Feb 23 - 4:00 pm**  
**Susan McDonald, Guitar**  
 Episcopal Church of the Resurrection  
 2200 Justin Ln 78757



**March 23 - 4:00 pm**  
**Bryan Hall, Violin**  
 Episcopal Church of the Resurrection  
 2200 Justin Ln 78757



**April 27 - 4:00 pm**  
**Chloe Yofan, Violin**  
 Episcopal Church of the Resurrection  
 2200 Justin Ln 78757



**May 25 - 4:00 pm**  
**SungEun Park, Piano**  
 St. Matthew's Episcopal Church  
 8134 Mesa 78759

## What is a community orchestra?

Strings, Woodwinds, Brass, Percussion. Our all-volunteer group draws its repertoire from the masterworks for small orchestra, and presents live concerts in venues that approximate the conditions under which these works were first performed and heard. Thus, you may find our concerts casual, as this orchestra plays for everyone. Conductor Dr. Robert Radmer's philosophy is "Let them play, so that the world can hear!"

## So, this is your first live classical music concert?

Prepare to be delighted! Give yourself up to the music as these wonderful performers and their lively Conductor intend to soothe your soul and fire your imagination. Take time to read the program notes, as they give insight into the composer's intentions and how those aims are to be accomplished in the music.

## When should I clap?

Unlike pop concerts where we clap, yell, whoop and whistle at any given time, classical concerts are about being silent so that each detail is heard. Celebrating the orchestra comes at the beginning when the Conductor approaches the stage and again at the end of the pieces when all the sections (movements) are completed. There is usually a pause between movements and the Conductor will remain facing the orchestra as they prepare for the next wonderful round. When it's over, the Conductor will face the audience with a smile. The music is designed to deeply move you. Feel free to express your joy!

## Are children welcome?

More than ever our young minds are welcome to experience cherished music from our time and generations before. Every child should have the opportunity to hear and learn to play an instrument. Studies have shown that children who participate in music learning generally perform better in other studies. So, yes, bring on the kiddos. Please keep in mind that your child should be ready to listen quietly for the magical hour-long concert.

**Let Go, Relax and Enjoy!**